

2008-05-01

ACDA EASTERN DIVISION CONVENTION

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Project Number: IQP JD2 ACDA

CHORAL SCORE PROJECTION

An Interactive Qualifying Project Report

Submitted to the Faculty

Of the

WORCESTER POLYTECHNIC INSTITUTE

In partial fulfillment of the requirements for the

Degree of Bachelor of Science

By

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Date: April 29th, 2008

John F. Delorey, Advisor

This report represents the work of one WPI undergraduate student
Submitted to the faculty as evidence of completion of a degree requirement.
WPI routinely publishes these reports on its website without editorial or peer review.

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2. Abstract

This project will assess the capability of reading digital music by using a projector screen during a choral reading session at the American Choral Directors Association Convention. The participating Choral Directors from various schools and colleges in the Northeast will perform the reading session partly from a screen with projected music and partly from hardcopies of music. Their reactions will be surveyed, and conclusions will be drawn to verify whether or not this method can be used and effective during an actual rehearsal.

3. Acknowledgements

- John F. Delorey, Advisor
 - Director Choral Activities/ Adjunct instructor, Humanities & Arts Department
- Scott Tucker
 - Associate Professor – Cornell University/ Priscilla Edwards Browning
Director of Choral Music
- Cynthia Schuneman
 - ECS Publishing
- Martin Banner
 - Santa Barbara Music Publishing
- Emily Crocker
 - Hal Leonard Corp. Publishing
- Vlad Morosan
 - Musica Russica

4. Introduction

In the near future, humankind will face the problem of paper shortages due to a decline in the number of trees available on Planet Earth. The music world will be extremely affected by this because current technology and preference limits musicians' abilities to move away from paper sheet music. However, as we progress further into the digital age, many other options for a digital method for reading music from a page become apparent. Hopefully, one day, the issue of paper shortages will be resolved and there will be an alternate personal digital reading device, alleviating all tribulations.

For my test case, I planned and executed a choral reading session using music projected onto a screen: just one way to explore the reduction of paper sheet music in choral rehearsals. I executed this reading session during the American Choral Director's Association Convention in Hartford, Connecticut. A reading session is very typical, usually to evaluate new music. The chorus is given scores to sight-sing from, except this time, I added in the digitally projected score to assess the participant's response to this alternative digital method.

For this reading session, I attained sheet music from publishers, as well as the rights to make digital copies of the music. I created .pdf digital copies of the music, projected it onto a screen, and devised a system to advance through the score in real-time. I left some of the scores as sheet music in order to perform a comparison of opinions from the audience. The participants in the reading session included those choral directors from the convention who were interested in

contributing to the experience. At the end of the reading session, I administered a survey in order to gauge responses from the participants, and collected the results.

There are many similarities between the projection technology that I used and the future personal digital reading device. For instance, there are complications with turning pages, the ability to write notes on the score, jumping to different sections in the music, and the ability to see and read the music clearly. These issues do not apply when using a paper score, but are definitely going to be the largest obstacles to overcome in the creation of future technologies.

5. Methodology

5.1. Organization and Planning

I contacted 19 publishers via email and telephone, and explained that I was going to conduct an experimental reading session at the ACDA Convention in Hartford, CT, where the music would be presented both as hardcopies and digitally projected. The publishers that I contacted were:

Alliance
Earthsongs
EC Schirmer
G Schirmer
Walton
Broude Bros
Mark Foster
Boosey and Hawkes
Alfred
Lawson - Gould
Oxford
Hinshaw
Peermusic
Musica Russica
Astrum (Slovenia)
Schott
Peters
Colla Voce
Kjos

I received a lot of negative comments from the publishers about the experiment. They did not like the fact that one day in the far future, this research may put them out of a publishing job since the aim of the experiment is to try to phase out hardcopies of music.

Despite the negativity from other publishers, four of them were extremely helpful. Santa Barbara Music Publishing contacted me from an outside source and

was very excited about the whole reading session. Musica Russica, ECS Publishing, and Hal Leonard were very generous. In total, I received 15 pieces of music, some digital and some hardcopy. All four of these publishers provided me with 100 copies of any hardcopies free of charge.

I did not have much control over selecting the equipment and location for this type of reading session, since it was executed at the Hartford Conference Center. However, I did specify that I needed:

- A projector
- A projector screen
- A laptop (which I provided)
- A scanner or some way to digitize the images
- Miscellaneous electrical cables.

When I arrived at the Conference Center, the room was equipped with the projector and screen, as well as audience chairs and a piano for the accompanist.

The most important concern was the projector screen size. Larger is usually better, however space in this room was the issue. Also, I had to use the projector screen made available to me by the Convention Center. I would have liked to use one a little larger than the one I received, however, this could not be helped under the circumstances.

A laptop computer was crucial in order to transfer the digital images of the scores to the projector. Since I was able to use my own laptop Apple Computer, I was able to use a familiar program for inserting the scanned images for display. I

chose Microsoft PowerPoint, since it is very easily programmed for full-screen mode, and has very smooth and quick transitions between pages (slides). It was very important that the program I used would not create a lag time between page turning. Also crucial is the ability to connect to the projector. Since I was using an Apple Computer, I did have to supply an adaptor for a VGA port.

Some of the publishers sent me their scores digitally as well as hard copy sheet music. The remainder of the publishers who granted me permission to make digital copies of their music, I used a scanner to digitize the images. I scanned each page at a time, and used an image editor to crop the images to the proper size. Since I wanted the highest quality of copy for easy reading from the projection, I made sure the scanner was creating the images in a very high resolution. Also, I scanned the pages in black and white mode instead of color in order to minimize the size of the digital images. Once all pages were scanned and cropped, I loaded them into Microsoft PowerPoint. Each slide was set up as if you were reading the score as a hard copy of sheet music, with two pages on each slide. The title page was always on the right, and all of the odd numbered pages were always on the right hand side of each slide, just as if you were reading a book.

I was in charge of operating the laptop and “turning” the pages along with the conductor. Microsoft PowerPoint allows you to scroll through the slides by simply clicking the mouse or pressing the “right” arrow. In case of any accidental page flips, this feature would allow me to easily press the “left” arrow to return to the correct page. Although this PowerPoint program was very effective for this style of reading

session, it is not ideal for actual rehearsal purposes where there is much page flipping back and forth.

5.2 Creating the Survey and Information Comment Card

The most important part of the entire reading session was creating a survey to observe the reactions of the participants. Due to time constraints on the reading session, I wanted to keep the survey short. It consisted of six questions and a comments section below. I wanted to make sure it covered all bases of interest: the physical (clarity, vision, etc.), and the psychological (irritations, etc.). The physical questions were very straightforward: could they see the music, and could they see the conductor. The psychological questions were a little harder to come up with. They consisted of: the inability to turn the page yourself, page turning options, and the overall method of conducting. I also added a question asking which method of reading the music they found was easier.

I did not add a numbered ranking system to the survey. I simply didn't find it necessary for this reading session. Instead, I simply worded the answers as: Not at all, slightly, Okay, and Great. The following page contains the final survey I created.

I also put together an Information and Comment Card for the participants to use during the reading session for note taking. It included the title of each song to be sung, how it was to be read (projected or hard copy), the composer, and publisher. These, however, were not collected, and were meant solely for notes that the participants would take home with them.

Post Session Survey

Please Check the box with your answer

Were you able to see the music well?

- ☐ Not at all
- ☐ Slightly
- ☐ Okay
- ☐ Very Clearly

Were you able to see the conductor well?

- ☐ Not at all
- ☐ Slightly
- ☐ Okay
- ☐ Very Clearly

Was the inability to turn the page yourself frustrating?

- ☐ Very much
- ☐ Slightly
- ☐ No
- ☐ This way was better

Did the slide-to-slide transition as opposed to page turning bother you?

- ☐ Very much
- ☐ Slightly
- ☐ No
- ☐ This way was better

How do you think, overall, this method of conducting a reading session is?

- ☐ Horrible
- ☐ Not bad
- ☐ Pretty good
- ☐ Great
- ☐

Which did you find was the easier way to read the music?

- ☐ Projected
- ☐ Hardcopy
- ☐ Projected then Hardcopy
- ☐ Hardcopy then Projected

Other Comments/Criticism:

5.3 Implementing the Reading Session

The reading session was the most important part of this project. I had arranged for the participating audience to sing through 11 songs in total (nine separate scores, with two repeated for comparison). I wanted to have a comparison at the end so that the audience could get used to both methods of reading the music (projected and sheet music), and then sing the same song twice through using each method separately.

I didn't have too much control over the set up of the room, since the room was to be used for other performances later on in the day. The projector screen was set up at the front of the room facing the audience, and the projector was placed in between the chairs for the participating audience. The convention staff also provided me with a podium for the conductor and a piano for the accompanist.

I sat next to the projector in the audience to control the laptop with the PowerPoint slides of music. I did have two pages of music for each slide since I had checked beforehand for clarity of the notes on the pages.

Since the publishers had sent strict instructions for which pieces were allowed to be projected and which were not allowed, that made it easy to choose the order for which to sing the songs. They sang one song projected with hardcopies, then one projected only, then three songs projected with hardcopies, and two projected only. The last two songs were sung twice each for comparison. The first song was sung with hard copies first and then projected, and the second used the projection first and hardcopies second.

6. Results

The Survey was another very important aspect of the reading session. It expressed the opinions of the participating audience. Another perspective I wanted to include in the Results was my own. I observed the audience while I was taking care of the PowerPoint slides.

One very important outcome from using projected music was that the participants would glance more at the conductor because of how close the conductor was placed to the screen. I noticed that when the audience was reading from the sheet music, they very rarely watched the conductor and their attention was only to reading the music from the pages in front of them.

As for technological results, I had a slight issue with lag time in between the turning pages on PowerPoint. Since the pictures were of a high resolution for clarity purposes, it took a while longer for the program to load them on the screen.

After all of the songs were read, the participants were asked to fill out a survey including any comments they had about any part of the reading session. We also conducted a roundtable discussion to talk about any issues they experienced during the session and any feedback they wanted to provide.

I have included graphical summaries of the results with a short discussion of each one, and also any comments that the participants might have included on the bottom of their surveys.

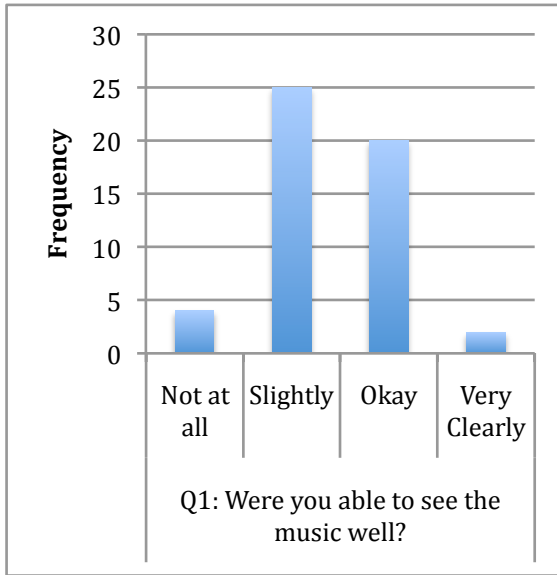


Figure 1 – Q1 Results

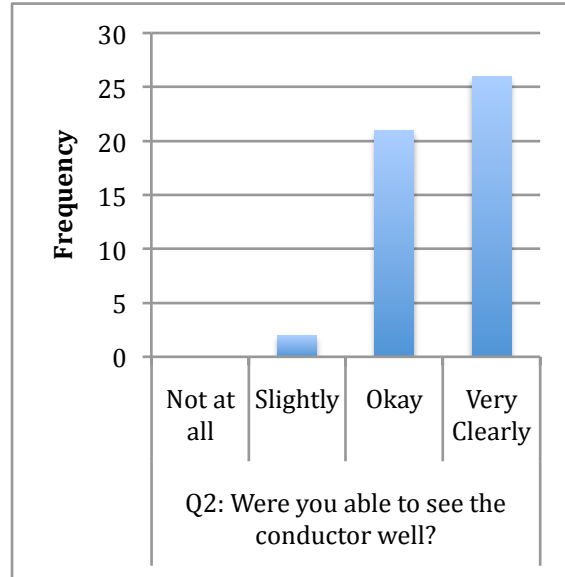


Figure 2 – Q2 Results

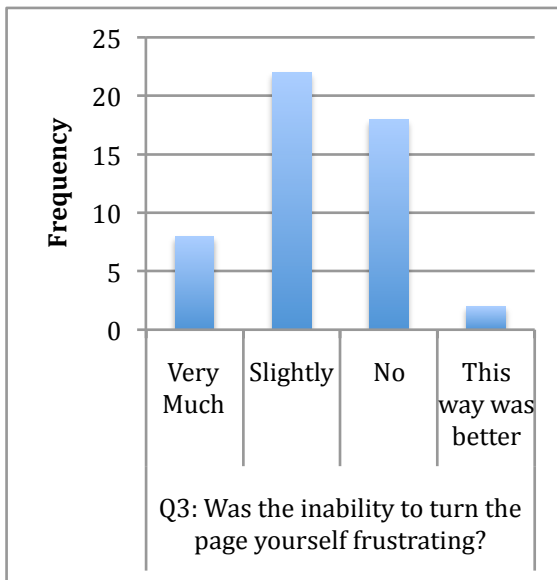


Figure 3 – Q3 Results

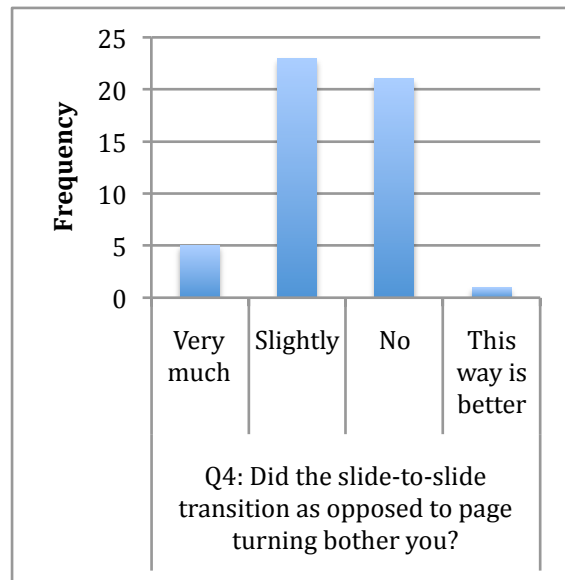


Figure 4 – Q4 Results

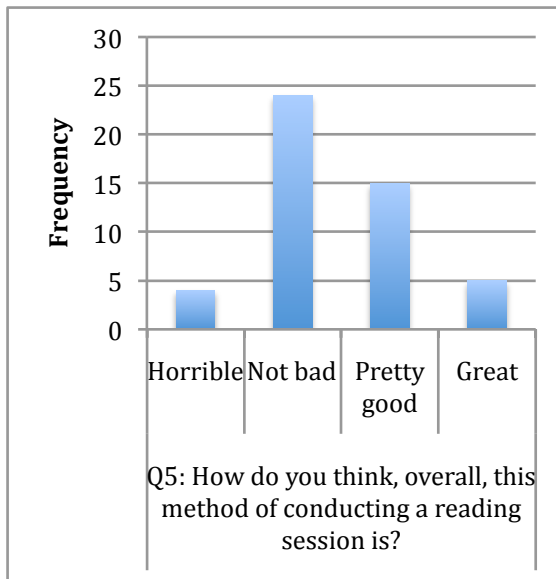


Figure 5 – Q5 Results

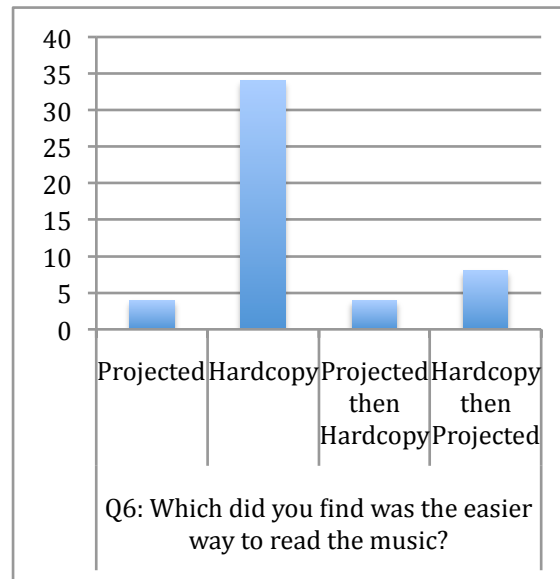


Figure 6 – Q6 Results

Question 1 – Were you able to see the music well?

These results show that most people could see the music “slightly” or “okay”, which means that the music might not have been extremely clear on the projector screen. Either the clarity of the slides wasn’t great, or the print of the music was too small. Next time, I could put 1 page of music per slide, or have a larger screen to fit 2 pages.

Question 2 – Were you able to see the conductor well?

This question had very clear results. The conductor was seen very clearly for the most part. Any deviations from this might have been caused by where the participant chose to sit in relation to the conductor in the room.

Question 3 – Was the inability to turn the page yourself frustrating?

With the results of this question mostly “slightly” or “no”, I would conclude that the participants didn’t find the inability to turn the pages themselves not very frustrating. I understand that the lag time between page turning from the laptop caused a little confusion, so that could be a reason why it might have been slightly frustrating for them. Also, people control their page turning differently. Some like to look ahead, while others turn the page as they follow along with the music. It all depends on preference.

Question 4 – Did the slide-to-slide transition as opposed to page turning bother you?

The results of this question were very close to the previous question, with most answering with a “slightly” or “no”. I had set up the slides so that when they were scrolled through, they read like a book. So, the “page turning” of the slides was relatively close to the page turning of a book.

Question 5 – How do you think, overall, this method of conducting a reading session is?

Most of the participants answered this question with a “not bad” or “good” as their response. This is encouraging, and hopefully there will be more reading sessions like this one carried out at future conferences and one day, in the classroom for rehearsal purposes.

Question 6 - Which way did you find was the easier way to read the music?

This was a very obvious result with almost all of the participants answering with “hardcopy”. I definitely think that it will take some time for choral directors and singers to adapt to a digital method of reading music. However, it can be done, and we have to be hopeful for future advances in technology to help make this transition smoother.

Comment	Frequency
Larger and clearer font for the music and lyrics	17
One page on the screen at a time would have been better	1
Conductor was in the way	5
Paperless reading sessions are the way to go	4
Two synchronized screens would have helped	3
Necks were angled poorly/bad posture	3
Always have hard copies	3
It saves paper	5
Group sounded more musical with projected music	3
Prefer to have something to write notes on	2
Raise the screen	1
Scrolling pages would have helped instead of book form	1

Figure 7 – Summary of Comments

Larger and clearer font for the music and lyrics.

As seen by the large frequency of this comment, there definitely could have been some improvement in the quality of the scans of the music. This could have been easily fixed by choosing a higher resolution setting on the scanner.

One page on the screen at a time would have been better.

This could have also something to do with the clarity of the music and the size of the notes and lyrics. It is very easy to change this. Instead of putting two pages per slide, I would just load one.

Conductor was in the way.

This is easily altered – I would simple have moved the conductor’s music stand closer to the piano and not in the way of the screen from the audience’s point of view.

Paperless reading sessions are the way to go.

This is very encouraging! With reading sessions like this, using new technology and new ways of doing old actions, it is always great to receive support.

Two synchronized screens would have helped.

This topic was also touched upon with the “one page on a screen” comment. This is another way to up the clarity of the music on the slides. Since there was such a large group in attendance at the reading session, two screens with one page on each might have helped greatly. However, I didn’t have much control over what

equipment I was given for the session. This would definitely have been alleviated if I could have had a second screen.

Necks were angled poorly/bad posture.

If the screen was lowered or the chairs were placed on risers for the singers, this problem would have been alleviated.

Always have hard copies.

It is going to take a long time for people to get used to not having hard copies at reading sessions or rehearsals. Until technology finds a way to make it possible, people still want to be able to write on their music and take it home with them.

It saves paper.

Yes, this method of reading music definitely does save paper. One day, there won't be any trees left for sheet music, and humans will have to switch to digital means.

Group sounded more musical with projected music.

This could have been the result of the singers being forced to not rely on burying themselves in sheet music. They watched the conductor more carefully, and were listening to each other.

Prefer to have something to write notes on.

I did supply the participants with a notes sheet that they could take home with them. However, with this comment, I think they are alluding to writing notes about the music on the music itself. Either way, this could be helped by giving paper to all singers during rehearsals or by using sheet music.

Raise the screen.

This issue could be a cause of the neck and posture problems mentioned earlier, and can easily be fixed by elevating the screen somehow.

Scrolling pages would have helped instead of book form.

This really depends on the person. Some people would rather a continuous stream of music lines, where you would just have to continue looking in the same place on the page. Other people would rather the book page turning, since that is how sheet music is displayed.

7. Conclusions

Although it seems that using hard copies of sheet music may still be the method of reading music for a while, using projected images of music certainly appears to be a feasible option for reading sessions and perhaps for future musical undertakings. The method of reading projected images of music was relatively successful in this case. However, there were several things that could have been better.

Many of the participants commented that the visual aspect of the projections were an issue. Higher resolutions can be used next time with larger font sizes and maybe having two screens or a larger screen for viewing the music. The conductor should be placed out of the way, so as to not block the view of the singers. Also, the projector could be raised or lowered to help with posture and neck angles.

The program I used for the slides, Microsoft PowerPoint, seemed to work very well for this reading session. The only problem I found was a lag time between slides with high-resolution digital pictures on them. This could create a problem with slide transition timings.

With all of these improvements, I certainly think that if this experiment was to be carried out another time, it would be significantly more successful and the results would be more encouraging. Overall, I think this method of reading music could be a very realistic possibility for future reading sessions and rehearsals.

8. Appendices

8.1 – Appendix A – *Publisher Contact Information*

ECS Publishing

Website: <http://www.ecspublishing.com>

Contact Person: Cynthia Schuneman

Email: office@ecspub.com

Phone: 617-236-1935

Santa Barbara Music Publishing

Website: <http://www.sbmp.com>

Contact Person: Martin Banner

Email: mbanner@hvc.rr.com

Musica Russica Publishing

Website: <http://www.musicarussica.com>

Contact Person: Vlad Morosan

Email: rusmuscat@musicarussica.com

Phone: 800-326-3132



Hal Leonard Corp.

Website: <http://www.halleonard.com>


Contact Person: Emily Crocker

Email: choral@halleonard.com


8.2 – Appendix B – *The Digital Copies of Music Projected (Three Examples)*



Михаил Рузанов, arr.
Вечерний звон
(перел. для мужск. хора)



Mikhail Ruzanov, arr.
Evening Bells
(Vecherñiy zvon)
(arr. for men's chorus)



NOTES

Many 19th-century Russian urban folk songs are written on the poems of well-known Russian poets: such giants as Pushkin, Lermontov, Nekrasov, and lesser ones—K. Ryleev, F. Glinka, I. Kozlov, N. Nikitin, and others.

The poem “The Evening Bells” (“Vechernii Zvon”) was written by I. Kozlov (1779-1840) in 1828. Interestingly enough, it was not his original work, but a translation of an English poem “Those Evening Bells” by Thomas Moore:

Those evening bells! those evening bells!
How many a tale their music tells
Of youth, and home, and that sweet time
When last I heard their soothing chime!

Those joyous hours are passed away;
And many a heart that then was gay
Within the tomb now darkly dwells,
And hears no more those evening bells.

And so't will be when I am gone,—
That tuneful peal will still ring on;
While other bards shall walk these dells,
And sing your praise, sweet evening bells.

Kozlov's interpretation of Thomas Moore's poem, with its deeply melancholy mood and the comparison of personal emotional experiences with the external images, was so typically Russian that the translation has long been perceived as an original Russian work.

The poem, which is a monologue expressing the anguish of an exile who will never see his native home and his friends, has three verses: the first set forth the thoughts about the poet's lost native home; the second, about the death of his friends; and the third, about the poet's own death and about new poets who will tread along the same path. All three verses are linked together by the image of the evening bells' tolling, which penetrates not only the evening air, but the soul of the protagonist. Needless to say, this song became very popular among Russian émigrés, displaced from their homeland by the cataclysmic historical events of the 20th century.

Soon after it was written, the poem attracted the attention of the Russian composer Alexander Aliabiev (1787-1851), who was exiled to Siberia for his closeness to revolutionary circles (though officially charged with murder, his participation was never proved). Aliabiev's songs gained immense popularity, and his setting of “Evening Bells” was no exception.

It is difficult to say now whether Aliabiev's variant served as a prototype of the folk song (as it was the case with Guriliov's “The Lonely Coach Bell”), or whether the folk song “Evening Bells” is an entirely new song. The differences are striking. Aliabiev's work, written in a minor key, is full of anxiety and exaggerated Romantic dramatism. By contrast, the folk song, which uses only the first verse of Kozlov's poem (the first six lines of Moore's), is written in a major key. The melody, with its wide range, seems to soar above all anxieties and longings, making the song entirely meditative, tranquilly observant, and entirely devoid of pseudo-psychologism.

The music elevates the poem's content to the heights of eternal tranquillity, transcending the stylistic idiosyncrasies of the era, and making it concordant with future generations, including us today.

—Notes by Vadim Prokhorov



Vechérñiy zvon

Evening Bells

Russian Folk Song
arr. Mikhail Ruzanov
Русская народная песня
арранж. Михаила Рузанова

FS 0036(mc)

Copyright © 2007, by Mikhail Ruzanov

5

p

dum — na - vó - dit on! — bom - bom
 дум — на - во - дит он! — бом - бом

mp

bom - bom bom... О yú - nīh dñāh f kra - yú rōd -
 бом - бом бом... О ю - ных днях в кра - ю род -

bom - bom bom — bom — bom bom... f kra - yú rōd -
 бом - бом бом — бом — бом бом... в кра - ю род -

mp

bom - bom bom... О yú - nīh dñāh f kra - yú rōd -
 бом - бом бом... О ю - ных днях в кра - ю род -

p

bom - bom bom - bom - bom bom - bom
 бом - бом бом - бом - бом бом - бом

8

mf

bom - bom I kak ya,
 бом - бом И как я,

nóm, gde ya līu - bīl, gde ot - chiy dom,
 ном, где я лю - бил, где от - чий дом,

nóm, gde ya līu - bīl, gde ot - chiy dom,
 ном, где я лю - бил, где от - чий дом,

nóm, gde ya līu - bīl, gde ot - chiy dom,
 ном, где я лю - бил, где от - чий дом,

bom - bom bom - bom bom - bom - bom - bom - bom
 бом - бом бом - бом бом - бом - бом - бом

8

mf

11

s nim na - vek pro - s'iaš, Tam slú - shal zvon f pò - sléd - niy
с ним на - век прос - тясь, Там слу - шал звон в по - след - ний

bom - bom bom - bom bom - bom
бом - бом бом - бом бом - бом

bom - bom bom - bom bom - bom
бом - бом бом - бом бом - бом

bom - bom bom - bom bom - bom
бом - бом бом - бом бом - бом

bom - bom bom - bom bom - bom
бом - бом бом - бом бом - бом

11

14

raz! Bom - bom, bom - bom, raz! Бом - бом, бом - бом, звон! Как mnó - gó
раз! Бом - бом, Бом - бом, звон! как мно - го

Bom... Vě - chér - niy zvon, vě - chér - niy zvon! Как mnó - gó
Бом... Ве - чер - ний звон, ве - чер - ний звон! как мно - го

Bom... Vě - chér - niy zvon, vě - chér - niy zvon! Как mnó - gó
Бом... Ве - чер - ний звон, ве - чер - ний звон! как мно - го

14

17

mf

bom - bom
бом - бом

na - vo - dit o...
на - во - дит о...

17

mf

bom - bom
бом - бом

na - vo - dit o...
на - во - дит о...

20

ritardando

p

Bom... Bom - bom.
Бом... Бом - бом.

Bom - bom.
Бом - бом.

Bom - bom.
Бом - бом.

Bom - bom.
Бом - бом.

Bom - bom.
Бом - бом.

Bom - bom - bom - bom.
Бом - бом - бом - бом.

20

ritardando

p

^{*)}Arranger's note: Another convenient vowel may be used. If the choir is large enough, the passage from m. 18 through 21 can be also be sung *a bocca chiusa*. Repeated notes should be re-articulated.

^{*)}Примечание аранжировщика: Можно использовать другую удобную гласную. Если состав хора достаточно велик, можно с середины 18-го такта по 21-й включительно петь закрытым ртом. На повторяющихся нотах должна быть слышна пульсация.

Price code: 2

MUSICA RUSSICA



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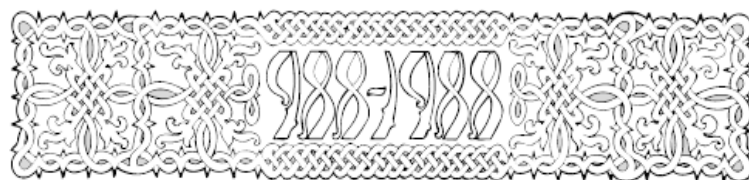


ПАМЯТНИКИ РУССКОЙ ДУХОВНОЙ МУЗЫКИ

Николай Голованов

Херувимская песнь

Op. 1, № 1



MONUMENTS OF RUSSIAN SACRED MUSIC

Nikolai Golovanov

Херувимская песнь

(Cherubic Hymn)

Op. 1, № 1



NOTES

GOLOVANOV, Nikolai Semyonovich (b. 9 [21] January 1891, Moscow; d. 28 August 1953, also in Moscow) —from 1900 was a student in the Moscow Synodal School of Church Singing, where he studied with V. S. Orlov and A. D. Kastalsky; in 1909 graduated from the Synodal School with the rank of precentor of the first degree; served as assistant conductor of the Synodal Choir under N. M. Danilin. In 1914 graduated from the Moscow Conservatory in composition. After the Revolution of 1917, worked primarily as an opera and symphonic conductor at the Bolshoi Theatre and other musical institutions in Moscow.

Golovanov's sacred works (23 numbers published by P. Jurgenson in 1916–17) were among the last works to be published before the Bolshevik takeover signalled a cruel period of repression of the Russian Orthodox Church and its sacred liturgical arts, which lasted nearly seventy-five years. Among Golovanov's works, six are arrangements of various chants, while the rest are free compositions. Golovanov's choral writing is marked by complexity of choral texture, richness of sonority, and subtle nuancing, which lends some of his works a character that transcends strictly liturgical use. His initial work, the Cherubic Hymn featured in the present edition, was more than likely intended for liturgical use, however: not coincidentally, the composer subtitled it "*monastirskaya*," which means "in monastic style."

The Cherubic Hymn is one of the most majestic hymns sung during the eucharistic Divine Liturgy of the Orthodox Church. During the singing of this hymn, the clergy prepare to transfer the bread and wine that will be consecrated for Holy Communion in a solemn procession from the Table of Oblation to the Altar Table; the slow and stately tempo is intended to "cover" the time required for the clergy's preparations. The procession, known as the Great Entrance, takes place after the first three verses of the Cherubic Hymn. At that point, a series of intercessory petitions are intoned by the celebrants, whereupon the choir sings "Amen," and the hymn continues at a slightly faster pace. In a concert setting, where there is no procession and no clergy petitions, the "Amen" should be omitted.

The present edition is based on the first Russian edition: Moscow: P. Jurgenson, [1917], plate no. 38701. All performance indications, including the metronome markings and breath marks, have been retained from the source.

—Vladimir Morosan



Николай Голованов
Херувимская песнь (Монастырская)
Nikolai Golovanov
(1891 – 1953)

Херувимская пѣснь (“Monastirskaya”)

Izhe heruvimi táyno obrazúyushche,
i zhivotvoŭiashchey Tróytse
třisvřátúyu pѣsnŭ pŕipeváyushche,
řřřakoye níŭe zhitěyokoye otlozhím popechěniye.

(Amín.)

yáko da Tsarřřa řřeh podřřnem,
Angelokimŭ řřevřřdimo dořřnořřma chřřmŭ.
Alřřlŭiya, alřřlŭiya, alřřlŭiya.

Cherubic Hymn (“in the Monastic style”)

Let us who mystically represent the Cherubim,
and who sing
the thrice-holy hymn to the life-creating Trinity,
now lay aside all cares of this life,

(Amen.)

that we may receive the King of All,
who comes invisibly upborne by the angelic host.
Alleluia, alleluia, alleluia.

Opus 1, No. 1

Religioso, sostenuto (♩ = 72—76)

pp *mp*

Tenor 1
I - zhe he - ru - vŭi - mŭ, í - zhe he - ru -
И - же хе - ру - ви - мы, и - же хе - ру -

Tenor 2
I - zhe he - ru - vŭi - mŭ, í - zhe he - ru -
И - же хе - ру - ви - мы, и - же хе - ру -

Bass 1
I - zhe he - ru - vŭi - mŭ, í - zhe he - ru -
И - же хе - ру - ви - мы, и - же хе - ру -

Bass 2
I - zhe he - ru - vŭi - mŭ, í - zhe he - ru -
И - же хе - ру - ви - мы, и - же хе - ру -

Piano
(for rehearsal only)
pp *mp*

Religioso, sostenuto (♩ = 72—76)

MRSM Go 001

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[illegible]

7 *a tempo*
pp
 táy - no ob - ra - zú - yu - shche, táy - no,
 tálí - ho ób - pa - zy - yu - she, tálí - ho,
pp
 táy - no ob - ra - zú - yu - shche, táy - no,
 tálí - ho ób - pa - zy - yu - she, tálí - ho,
pp
 táy - no ob - ra - zú - yu - shche, táy - no,
 tálí - ho ób - pa - zy - yu - she, tálí - ho,
pp
 táy - - - - - no, táy - no,
 tálí - - - - - ho, tálí - ho,
 7 *a tempo*

10

táy - no ob - ra - zú - yu - shche,
tay - no ob - ra - zy - yu - she,

táy - no ob - ra - zú - yu - shche,
tay - no ob - ra - zy - yu - she,

táy - no ob - ra - zú - yu - shche,
tay - no ob - ra - zy - yu - she,

táy - no ob - ra - zú - yu - shche,
tay - no ob - ra - zy - yu - she,

10

14 *p Cantabile.*

i zhī - vo - tvo - ſiā - shchey Tró - i - tse tŕi - sviā -
и жи - во - тво - ря - шей Тро - и - це три - свя -

i zhī - vo - tvo - ſiā - shchey Tró - i - tse tŕi - sviā -
и жи - во - тво - ря - шей Тро - и - це три - свя -

i zhī - vo - tvo - ſiā - shchey Tró - i - tse tŕi - sviā -
и жи - во - тво - ря - шей Тро - и - це три - свя -

pesn' pŕi - pe -
песнь при - пе -

14 *p Cantabile.*

17 *poco rall.*

tú - yu řesň _____ rři - ře - vá - yu - shche, _____
 ту - ю песнь _____ при - пе - ва - ю - ще, _____

tú - yu řesň _____ rři - ře - vá - yu - shche, _____
 ту - ю песнь _____ при - пе - ва - ю - ще, _____

tú - yu řesň _____ řesň _____ rři - ře - vá - yu -
 ту - ю песнь _____ песнь _____ при - пе - ва - ю -

vá - yu - shche, _____
 ва - ю - ще, _____

17 *poco rall.*

21 *Tempo I. pp*

_____ řiā - ko - ye ní - ñe, řiā - ko - ye
 _____ вся - ко - е ны - не, _____ вся - ко - е

_____ řiā - ko - ye ní - ñe, _____ řiā - ko - ye
 _____ вся - ко - е ны - не, _____ вся - ко - е

_____ řiā - ko - ye ní - ñe, řiā - ko - ye
 _____ вся - ко - е ны - не, _____ вся - ко - е

shche, řiā - ko - ye ní - ñe, řiā - ko - ye
 ше, _____ вся - ко - е ны - не, _____ вся - ко - е

_____ řiā - ko - ye _____ řiā - ko - ye
 _____ вся - ко - е _____ вся - ко - е

21 *Tempo I. pp*

25 *f* *poco rall.*

ní - ñe, ní - ñe zhī - téy - sko - ye
 ны - не, ны - не жи - теи - ско - е

25 *f* *poco rall.*

ot - lo - zhím, ot - lo - zhím, ot - lo -
 от - ло - жим, от - ло - жим, от - ло -

29 *a tempo* *f* *ff*

ot - lo - zhím, ot - lo - zhím, ot - lo -
 от - ло - жим, от - ло - жим, от - ло -

29 *a tempo* *f* *ff*

ot - lo - zhím, ot - lo - zhím, ot - lo -
 от - ло - жим, от - ло - жим, от - ло -

29 *a tempo* *f* *ff*

ot - lo - zhím, ot - lo - zhím, ot - lo -
 от - ло - жим, от - ло - жим, от - ло -

33 *p* *pp poco rit.*

zhím po - ðe - ché - ñi - ye, po - ðe - ché -
 жим по - пе - че - ни - е. по - пе - че -

zhím po - ðe - ché - ñi - ye, po - ðe - ché -
 жим по - пе - че - ни - е. по - пе - че -

zhím po - ðe - ché - ñi - ye, po - ðe - ché -
 жим по - пе - че - ни - е. по - пе - че -

zhím po - ðe - ché - ñi - ye, po - ðe - ché -
 жим по - пе - че - ни - е. по - пе - че -

33 *p* *pp poco rit.*

zhím po - ðe - ché - ñi - ye, po - ðe - ché -
 жим по - пе - че - ни - е. по - пе - че -

zhím po - ðe - ché - ñi - ye, po - ðe - ché -
 жим по - пе - че - ни - е. по - пе - че -

37 *ppp*

ñi - ye. A - ñiñ.
 ни - е. А - минь.

ñi - ye. A - ñiñ.
 ни - е. А - минь.

ñi - ye. A - ñiñ.
 ни - е. А - минь.

ñi - ye. A - ñiñ.
 ни - е. А - минь.

37 *ppp*

ñi - ye. A - ñiñ.
 ни - е. А - минь.

ñi - ye. A - ñiñ.
 ни - е. А - минь.

41 *Poco piu mosso* (♩ = 92) *f*

Yá - ko da Tsa - řā fšeĥ, Tsa - řā, Tsa - řā fšeĥ po -
Я - ко да Ца - ря всех, Ца - ря, Ца - ря всех по -

Yá - ko da Tsa - řā fšeĥ, Tsa - řā, Tsa - řā fšeĥ po -
Я - ко да Ца - ря всех, Ца - ря, Ца - ря всех по -

Yá - ko da Tsa - řā fšeĥ, Tsa - řā, Tsa - řā fšeĥ po -
Я - ко да Ца - ря всех, Ца - ря, Ца - ря всех по -

Yá - ko da Tsa - řā fšeĥ, Tsa - řā, Tsa - řā fšeĥ po -
Я - ко да Ца - ря всех, Ца - ря, Ца - ря всех по -

41 *Poco piu mosso* (♩ = 92) *f*

45 *p dolce*

dí - mēm, po - dí mēm, An - geĭ - ski -
ды - мем, по - ды мем, Ан - гель - ски -

dí - mēm, po - dí mēm, An - geĭ - ski -
ды - мем, по - ды мем, Ан - гель - ски -

dí - mēm, po - dí mēm, An - geĭ - ski -
ды - мем, по - ды мем, Ан - гель - ски -

dí - mēm, po - dí mēm, An - geĭ - ski -
ды - мем, по - ды мем, Ан - гель - ски -

45 *p dolce*

49

mi ñe - ví - ði - mo do - ři - no - ři - ma chún - *mi*,
 ми не - ви - ди - мо до - ри - но - си - ма чин - ми,

mi ñe - ví - ði - mo do - ři - no - ři - ma chún - *mi*,
 ми не - ви - ди - мо до - ри - но - си - ма чин - ми,

mi ñe - ví - ði - mo do - ři - no - ři - ma, do - ři - no -
 ми не - ви - ди - мо до - ри - но - си - ма, до - ри - но -

gēl - ski - mo do - ři - no - ři - ma chún -
 гель - ски - мо до - ри - но - си - ма чин -

49

53

rit. molto *a tempo* *f*

chún - *mi*, chún - *mi*. Al - li -
 чин - ми, чин - ми. Ал - ли -

chún - *mi*, chún - *mi*. Al - li -
 чин - ми, чин - ми. Ал - ли -

ři - ma chún - *mi*. Al - li -
 си - ма чин - ми. Ал - ли -

mi, chún - *mi*. Al - li -
 ми, чин - ми. Ал - ли -

53

rit. molto *a tempo* *f*

chún - *mi*, chún - *mi*. Al - li -
 чин - ми, чин - ми. Ал - ли -

mi, chún - *mi*. Al - li -
 ми, чин - ми. Ал - ли -

57 *ff*

лú - ì - уа, ал - Ìì - лú - ì - уа, ал - Ìì -
лу - н - я, ал - ли - лу - н - я, ал - ли -

лú - ì - уа, ал - Ìì - лú - ì - уа, ал - Ìì -
лу - н - я, ал - ли - лу - н - я, ал - ли -

лú - ì - уа, ал - Ìì - лú - ì - уа, ал - Ìì -
лу - н - я, ал - ли - лу - н - я, ал - ли -

лú - уа, ал - Ìì - лú - ì - уа, ал - Ìì -
лу - я, ал - ли - лу - н - я, ал - ли -

57 *ff*

61 *poco a poco rall.*

p pp ppp

лú - ì - уа, ал - Ìì - лú - ì - уа.
лу - н - я, ал - ли - лу - н - я.

лú - ì - уа, ал - Ìì - лú - ì - уа.
лу - н - я, ал - ли - лу - н - я.

лú - ì - уа, ал - Ìì - лú - ì - уа.
лу - н - я, ал - ли - лу - н - я.

лú - ì - уа, ал - Ìì - лú - ì - уа.
лу - н - я, ал - ли - лу - н - я.

61 *poco a poco rall.*

p pp ppp

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No. 6511 | Gregorio | Dona nobis pacem | TTBBB

JOSEPH GREGORIO

Dona nobis pacem

for TTBBB Chorus unaccompanied

ECSPUBLISHING COMMITTED TO THE
COMPOSER'S CRAFT

Performance Notes

This setting should be performed as seamlessly and smoothly as possible, with performers attempting to create an overarching crescendo lasting from measure 14 through measure 59. Staggered breathing is recommended in phrases where breaths implied by punctuation or rests do not suffice.

Program Notes

Dona nobis pacem was first performed in Bailey Hall at Cornell University, Ithaca, New York on May 24, 2003 by the Cornell University Glee Club, conducted by the composer. Its text means “grant us peace.” The piece unfolds slowly and gently, exploring the wide range of sounds available to men’s chorus along the way—from the very low and hushed to the very high and powerfully loud. Its main melodic idea is a simple line ascending stepwise from F-flat to B-flat, then rising to C and finally settling back down on B-flat. This melody occurs three times over the course of the piece: at the beginning, sung by the first tenors; in the middle of the piece, sung by the baritones as the music enters the harmonically dark E-flat minor; and at the end, sung again by the baritones following an intense climax.

Waging Peace Through Singing

In 2001 the Carlton Savage Endowment for International Relations and Peace invited composers of all nationalities to submit choral music on the theme of “waging peace” to the Oregon-based group “iwavepeace.com.” The purpose of the program is to encourage the creation and distribution of an international repertoire of choral music on peace-related texts.

Composers from more than thirty countries participated: Argentina, Australia, Austria, Belgium, Canada, Chile, China, Congo, England, Estonia, Finland, France, Germany, Greece, Ireland, Israel, Italy, Lithuania, Mexico, the Netherlands, New Zealand, Poland, Portugal, Romania, Scotland, Slovakia, South Africa, Spain, Switzerland, the United States and Venezuela. The jury selected works for five levels of distinction or “Honors.”

In 2002 an international jury chose a list of selected works from more than seven-hundred entries in ten categories sent to “Waging Peace through Singing.” Each selected work was assigned one of five levels of distinction or “Honor.” The list can be found at the following URL: iwavepeace.com/selectedworks.html. *Dona nobis pacem* won Top Honors in Category IV (men’s chorus) in the Emerging Composers classification.

Joseph Gregorio (b. 1979)

Joseph Gregorio began his study of composition as an undergraduate at Cornell University with composer Steven Stucky. Gregorio’s music has been performed in the United States and abroad by the Yale University Pro Musica, the Yale Camerata, the Cornell University Glee Club, the Cornell University Chorus and the San Francisco Conservatory’s New Music Ensemble. He was selected to be a Category I participant in the 2005 Oregon Bach Festival’s Composers’ Symposium, and for a public performance and recording of his work there by the ensemble-in-residence, FIREWORKS. Gregorio has co-conducted the Yale Recital Chorus and the Yale Repertory Chorus, and has guest-conducted the Cornell University Glee Club. He is presently the assistant conductor of the San Francisco Conservatory Chorus, and was awarded the 2005–2006 assistant conductorship of the San Francisco Bach Choir. Gregorio holds a B.A. *magna cum laude* in music from Cornell University, and a M.M. in choral conducting from Yale University. While at Cornell, he was the recipient of the Ellen Gussman Adelson scholarship in music and the Thomas Sokol award, and while at Yale, he received the Richard French and Hugh Giles prizes in choral conducting. Under the tutelage of David Conte at the San Francisco Conservatory of Music, Gregorio earned a master’s degree in composition in 2006.

Publisher’s Note

Dona nobis pacem is also available for mixed voices unaccompanied (Catalog No. 6575).

14 *p dolce*

do - na no - bis pa - cem, do - na no - bis

do - na no - bis pa - cem, do - na no - bis

do - na no - bis pa - cem, do - na no - bis

do - na no - bis pa - cem, do - na no - bis

20 *più p* *poco*

pa - cem, do - na no - bis, do - na no - bis pa -

pa - cem, do - na no - bis pa - cem,

pa - cem, do - na no - bis pa - cem, no - bis pa -

cem, do - na no - bis, no - bis pa - cem, no - bis

26

mp

cem, do - na no - bis pa - cem, do - na no - bis pa -

mp

do - na no - bis, no - bis pa - cem, no - bis pa - cem,

mp

cem, pa - cem, do - na no - bis, no - bis pa - cem,

mp

pa - - cem, do - na no - bis, no - bis pa -

32

mf

dolce

cem, do - na no - bis pa - cem, do - na no - bis,

mf

dolce

do - na no - bis pa - cem, do - - na no - bis,

mf

dolce

do - na no - bis pa - cem, do - - na no - bis

mf

dolce

cem, pa - cem, do - na no - bis

44 * *a tempo*

f

T 1 do - na no - bis, no - bis pa - cem, do - na

f

T 2 do - na no - bis pa - cem, do - na no - bis pa - cem,

f

Bar. - na no - bis pa - cem, do - na no - bis

f

B 1 do - na no - bis pa - cem, do - na no - bis pa - cem, do -

f

B 2 do - na no - bis, no - bis pa - cem, do - na no - bis pa - cem.

a tempo

* Here the chorus should divide evenly into five parts with each part singing one line.

50

più f *crescendo molto* *ritardando* ,

no - bis — pa - cem, do - na no - bis, no - bis pa - cem,

più f *crescendo molto* ,

do - na no - bis — pa - cem, do - na no - bis pa - cem,

più f *crescendo molto* ,

pa - cem, do - na no - bis pa - cem, do - na no - bis pa - cem,

più f *crescendo molto* ,

- na — no - bis pa - cem, do - na no - bis — pa - cem,

più f *crescendo molto* ,

no - bis pa - cem, do - na no - bis, no - bis pa - cem,

ritardando

56

ff *mp*

do - na no - bis pa - cem, do - na no - bis —

ff *mp*

do - na no - bis pa - cem, do - na

ff *mp*

do - na no - bis — pa - cem,

ff *mp*

do - na no - bis pa - cem, do - na no -

ff *mp*

do - na no - bis pa - cem, do - na no - bis

62

diminuendo al fine *poco rubato* *calando*

— pa - cem, do - na no - bis, no - bis pa - - cem.

diminuendo al fine

no - bis — pa - cem, do - - na no - bis pa - - - cem.

mp cantabile *diminuendo al fine*

do - na no - bis pa - cem, no-bis pa - cem, pa - cem.

diminuendo al fine

bis pa - - - cem, do - na no - bis, no - bis pa - cem, pa - cem.

diminuendo al fine

pa - - - cem, do-na no - bis pa - cem, no-bis pa - cem, pa - cem.

poco rubato *calando*

2002
rev. 2005
4'30"

ECSPUBLISHING COMMITTED TO THE
COMPOSER'S CRAFT



Complimentary Copy

DAVID CONTE DAVID

The Great Spirit of Love

TTBB Chorus and Piano

Catalog No. 5109 • E. C. Schirmer Music Company a division of ECS Publishing

CONTE DAVID CONTE

The Great Spirit of Love was commissioned for the Fifth Quadrennial Festival of the Gay and Lesbian Association of Choruses.
The premiere performance took place in Tampa, Florida on July 13th 1996 and was conducted by Rodney Eichenberger.

The Great Spirit of Love

When the Great Spirit of Love
Finds its way into your mind
You will know from that day forward
It is love that rules the world.

When the Great Spirit of Love
Finds its way into your heart
You will feel its power growing,
Holding the world together as one.

When the Great Spirit of Love
Finds its way into your life
You will live each day in wonder
At the power of letting go.

When the Great Spirit of Love
Finds its way into our world
We will truly be one people.
We will finally be free.

—Tony Jones

Composer David Conte has received commissions from many of the nation's leading performing ensembles, including Chanticleer, the San Francisco Symphony Chorus and the Oakland-East Bay Symphony. He is Professor of Composition at the San Francisco Conservatory of Music.

Lyricist Tony Jones is an award-winning visual and performance artist. He received a Bachelor of Fine Arts degree from Ohio State University. His music is recorded on Hannah Rose Records.

In memory of Jeffrey Edwards

The Great Spirit of Love

for TTBB Chorus and Piano

Tony Jones

David Conte

Moderately, not too slow, with simple dignity ♩ = 84

Tenor I

Tenor II

Baritone

Bass

When the Great Spir-it of Love finds its

When the Great Spir-it of Love finds its

Moderately, not too slow, with simple dignity ♩ = 84

Piano

mf legato and sustained throughout

mp

5

way in - to your mind — You will know from that day for - ward — it is

way in - to your mind — You will know from that day for - ward — it is

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9

love that rules the world. *p*

love that rules the world. *p*

mf When the

mf When the

"Ubi Caritas"

mf *mp*

13

Great Spir-it of Love finds its way in - to your heart — You will

Great Spir-it of Love finds its way in - to your heart — You will

17

feel its pow'r - grow-ing, — Hold-ing the world to-geth-er as

feel its pow'r - grow-ing, — Hold-ing the world to - geth-er as

21

one. —

one. —

mf

cresc. 3

mp bring out

When the

f

p

When the Great Spir-it of Love finds its way in - to your

p

When the Great Spir-it of Love finds its way in - to your

mf

Great Spir-it of Love finds its way in-to your life You will

p

When the Great Spir-it of Love finds its way in - to your

let top note ring

p

sim.

(pp)

31 *mp*

life — You will live each day in won - der, — at the

mp

life — You will live each day in won - der, — in

live each day in won - der, you will live each day — at the

mp

life — You will live — each day in won - der, — in

34 *div. f*

pow'r — of — let - ting go, —

mf *div.* *f*

won - der at the pow'r — of let - ting go. —

f

pow'r — of — let - ting go, —

mf *f*

won - der at the pow'r — of let - ting go. —

f *r.h.*

37 *rall.* *a tempo*

p

p

rall. *a tempo*

mp

cresc.

40

f

When the Great Spir-it of

f

When the Great Spir-it of

f

When the Great Spir-it of

f

When the Great Spir-it of

f

43

Love finds its way in - to our world — we will tru - ly be one

Love finds its way in - to our world — we will tru - ly be one

Love finds its way in - to our world — we will tru - ly be one

Love finds its way in - to our world — we will tru - ly be one

47

peo-ple, — We will fin - al - ly be free. — When the Great Spir-it of

peo-ple, — We will fin - al - ly be free. — When the Great Spir-it of

peo-ple, — We will fin - al - ly be free. — When the Great Spir-it of

peo-ple, — We will fin - al - ly be free. — When the Great, Great

51

Love finds its way in - to your heart ____ you will feel its pow'r _

Love finds its way in - to your heart ____ you will feel its pow'r _

Love finds its way in - to your heart ____ you will feel its pow'r _

Spir-it of Love finds its way, its way in - to your heart you will feel its pow'r,

55

grow-ing, ____ hold-ing the world to-geth-er as one. ____

grow - ing, hold-ing the world to - geth-er as one. ____

feel its pow'r, hold-ing the world to - geth-er as one. ____

feel its pow'r, hold-ing the world to - geth-er as one. ____

mf cresc.

58

When the Great Spir-it of Love finds its way to to our

When the Great Spir-it of Love finds its way to to our

When the Great Spir-it of Love finds its way to to our

When the Great Spir-it of Love finds its way to to our

62

world — we will tru - ly be one peo-ple, — we will fin - al - ly be

world — we will tru - ly be one peo-ple, — we will fin - al - ly be

world — we will tru - ly be one peo-ple, — we will fin - al - ly be

world — we will tru - ly be one peo-ple, — we will fin - al - ly be

66

free. We will tru - ly be one peo - ple, — we will

free. We will tru - ly be one peo - ple, — we will

free. We will tru - ly be one peo - ple, — we will

free. We will tru - ly be one peo - ple, — we will

Broadening to the end

70 *ff* *div.* *fff*

fin - al - ly be free, we will be free.

fin - al - ly be free, we will be free.

fin - al - ly be free, we will be free.

fin - al - ly be free, we will be free.

Broadening to the end

ff *pesante e marc.* *fff*

June 1-8, 1995
San Francisco

ECS PUBLISHING COMMITTED TO THE
COMPOSER'S CRAFT



JOHN DAVID EARNEST
Postcards from Frank
for TB Chorus and Piano

Words by Frank Lo Scalzo

ECSPUBLISHING COMMITTED TO THE
COMPOSER'S CRAFT

Program Notes

Each year for a decade my dear friend Frank rented a small house on the Greek island of Hydra for the month of August, hence the two postcards from that beautiful Saronic island. Frank is a producer-director of video films and in 1987 he was working on a documentary about traveling in India at the invitation of the Indian government, so the last postcard in this set is a brief recounting of his experiences there.

— John David Earnest

The version of *Postcards from Frank* for medium voice and piano (Catalog No. 6131) was first performed by Robert Osborne, baritone, and Mimi Stern-Wolfe, piano, on 9 May 1996 at the Greenwich House School of Music in New York City.

Duration: c. 5 minutes

Postcards from Frank

Hydra, Greece, August 1986

My peasant background has come in quite handy as I attempt to run a two hundred year old house high above town. Groceries are delivered by donkey, as am I on an occasional night out at the Pirate Bar in port! I have mastered the wrapping of the black scarf, and the fourth step of eight in the classic Greek dance.

Hydra, Greece, August 1995

When I find myself sitting in my primitive kitchen here in Hydra, thinking about whether homemade ravioli stuffed with feta cheese and lima beans might be an interesting problem to tackle, I know I'm relaxing. Miss you terribly.

Jaipur, India, March 1987

Have been staying at the Maharajahs' palaces, traveling on the royal train across the desert at night under full moon. Rode an elephant; bought a hand-loomed carpet; touched an untouchable; saw the Taj Mahal at sunrise. Sat next to the Maharajah of Jaipur at a state dinner and called him "Your Majesty" by mistake! My feet are killing me! Love, Frank.

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Postcards from Frank

for TB Chorus and Piano

Frank Lo Scalzo

John David Earnest

1. Hydra, Greece, August 1986

Robust and brisk ($\text{♩} = 112$)

Tenor
Bass

Piano

f

5 *unis. f* *div.*

My peas-ant back-ground has come in quite hand-y as

9

I at-tempt to run a two hun-dred year old house high a-bove

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4

13

town. _____

16

Tenor *mf* Bass *mp*

3
Gro-cer-ies are de-liv-ered by don-key, _____ as am I

19

Tutti, div. *f*

3
on an oc-ca-sion - al night out _____ at the Pi - rate Bar _____

22

— in port!

26

Tenor
mf

I have mas-tered the wrap-ping of the black scarf,

29

Bass
mf

Tutti, *div.*

and the fourth step — of eight in the clas - sic —

6

32 *f*

— Greek dance. —

36 *ff*

2. Hydra, Greece, August 1995

Lazy and insouciant ($\text{♩} = \text{c. } 100$)

Tenor Bass *unis. p*

When — I find my-self sit - ting — in my

sempre legato

Piano *p*

col pedale

6

mp

prim-i-tive kitch-en here in *Hy-dra,

10

stringendo poco a poco

think-ing a-bout wheth-er home-made rav-i-o-li stuffed with fe-ta cheese and

stringendo poco a poco

13

(stringendo) *mf* *(♩ = c. 120)* *rallentando poco a poco*

li-ma beans might be an int'-rest-ing prob-lem to tack-le.

(stringendo) *(♩ = c. 120)* *rallentando poco a poco*

*pronounced "EEdra"

8
17 *(rall.) mp* *p* *Tempo I* (♩ = c. 100)

I know, I know, I'm re-lax - - - ing.

(rall.) *Tempo I* (♩ = c. 100)

21 *p*

Miss you ter-ri-bly.

pp

3. Jaipur, India, March 1987

Driving (♩ = c. 92)

Piano *f marc.*

4

Musical score for 'The Rose Tree' in G major, 4/4 time. The score is written for piano (p) and includes a key signature change to one flat (F major) in the second system. The melody is in the right hand, and the accompaniment is in the left hand. The score is divided into two systems, each with a repeat sign at the end.

7

Handwritten musical score for 'The Rose Tree'. The score is written on two staves, Treble and Bass clef, in 3/4 time. The key signature is one sharp (F#). The melody is in the Treble clef, and the bass line is in the Bass clef. The score is divided into two measures by a vertical line. The first measure contains a treble staff with a melody and a bass staff with a bass line. The second measure contains a treble staff with a melody and a bass staff with a bass line. The score is written in ink on aged paper.

9

Tenor *mf*

Bass Have been stay - ing at the Ma - ha - ra - jahs'

mf

3 3 3

(t)

10

12

pal - ac - es, trav' - ling on the roy - al

The musical score for measures 10-12 features a vocal line in the upper staff and a piano accompaniment in the lower staff. The key signature has two flats (B-flat and E-flat), and the time signature is 3/2. The vocal line begins with a half note G3, followed by a whole note F#3, and then a half note E3. The piano accompaniment consists of a steady eighth-note pattern in the right hand and a similar pattern in the left hand, with triplets indicated by a '3' over the notes.

15

train _____ a - cross the des - ert at night un -

mp *dolce*

The musical score for measures 15-17 continues the vocal and piano parts. The vocal line has a long note for 'train' followed by eighth notes for 'a - cross the des - ert', a quarter note for 'at', and a half note for 'night'. The piano accompaniment features a consistent eighth-note pattern with triplets. Dynamic markings include *mp* (mezzo-piano) and *dolce* (dolce).

18

- der full moon. _____

p unis. *poco rall.*

The musical score for measures 18-20 shows the vocal line with a long note for 'der' followed by a half note for 'full' and a whole note for 'moon.'. The piano accompaniment features a steady eighth-note pattern with triplets. Dynamic markings include *p unis.* (piano unison) and *poco rall.* (poco rallentando).

23 *a tempo*Tenor *f*

a tempo Rode an el - e - phant;

27

Bass *mf*

bought a hand-loomed car - pet;

31 Tenor *mf*

touched an un - touch - a - ble;

12

34 Tutti, div. *p dolce*

saw the Taj Ma - hal at sun

p

col pedale

38

rise.

poco rall. , *a tempo*

pp *f marc.* ³ ³

42

unis. grandly *f* div.

Sat next to the Ma - ha - ra - jah of

cresc. *ff* *f*

47

Bass Tenor

Jai - pur — at a state — din - ner — and called him "Your

f

51

Tutti, unis.

Maj-es - ty" by mis - take!

mf *f*

54

(unis.) *mp* *cresc.*

My feet

sub. mp *cresc.*

14

57 *mf* *div. f* 3

are _____ kill - ing me! _____

mf *f*

61

Love, _____ Frank! _____

roughly

roughly

65

ff *sffz*

ff *sffz*

29 September 1995
New York City
cycle total: c. 5'00"

JUDITH SHATIN

The Jabberwocky

for TTBB Chorus unaccompanied

Program Notes

When the Virginia Glee Club at the University of Virginia approached me about commissioning a piece, I spent a great deal of time reading and thinking about potential texts. Some members of the Club made excellent suggestions. In the end, however, I chose Lewis Carroll's delightful poem, *The Jabberwocky*. In this time of trauma, I was drawn to the metaphorical slaying of the dragon. *The Jabberwocky* is an optimistic poem, with a perfect marriage of form and sound. While many of us love this poem, and know it by heart, fewer are aware that Carroll's poem is the source of words, such as "chortle," that have become part of our language. In the setting of the text, I have tried to capture something of the whimsy of the original, adding interludes of percussive nonsense syllables, rolled tongue roars, bellows and whistles. The use of the latter two play on the meaning of "outgrabe," defined in *Through the Looking Glass* as a cross between "bellowing and whistling, with a kind of sneeze in the middle."

—Judith Shatin

Performance Notes

- W** Solo whistle; pick a chorus member with a good, strident whistle!
- TR** Unpitched tongue roll; Place the tongue on the palate, just behind, but not touching the teeth. Strongly blow air and roll your tongue at the same time. Change the noise pitch intermittently by widening your lips and returning to normal. The result should be a growling sound.

To the Virginia Glee Club at the University of Virginia and its conductor, Frank Albinder

The Jabberwocky

for TTBB Chorus unaccompanied

Lewis Carroll (1832–1898)

Judith Shatin

J. S., alt.

Joyously ♩ = 110

Tenor 1
f Bum, bah, bum, bah. bum, bah, bum, bah, bum, bah; *mp* Bum, bum, bum, bum.
Tenor 2
f Bum, bah, bum, bah. bum, bah, bum, bah, bum, bah; *mp* Bum, bum, bum, bum.
Bass 1
f Bum, bah, bum, bah, bum, bah, bum, bah; *mp* bah, bah, bah, bah.
Bass 2
f Bum, bah, bum, bah, bum, bah, bum, bah; *mp* bah, bah, bah, bah.
Keyboard
(for rehearsal only) Joyously ♩ = 110

f bah, bah, bah; *mf* 'Twas bril-lig, bril-lig, bril-lig, —
f bah, bah, bah; *mf* 'Twas bril-lig, — bril-lig, — bril-lig, —
f bum, bum, bum, *mf* 'Twas bril-lig, bril-lig, bril-lig, —
f bum, bum, bum, *mf* 'Twas bril-lig, — bril-lig, — bril-lig, —
 Keyboard

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8 *mf*

and the sli - thy — toves Did

mf

sli - thy — toves

mf

sli - thy — toves

mf

and the sli - thy — toves Did gyre and gim - ble

11

gyre and gim-ble, gyre and gim-ble in the wabe; All

mf

Did gyre and gim-ble in the wabe;

mf

Did gyre and gim-ble in the wabe;

mp

gyre and gim-ble, gyre and gim-ble in the wabe;

15

mim-sy, — All mim-sy, — all

All mim-sy — were the bo-ro-goves, —

All mim-sy, — all mim-sy were the bo-ro-goves, —

All mim-sy, mim-sy were the bo-ro-goves, —

19

mim-sy, And the mome raths out-grabe, out-grabe, out-ch-grabe-ch

(dim.) *p* And the mome raths out-grabe, out-grabe, out-ch-grabe-ch

(dim.) *p* And the mome raths out-grabe, out-grabe, out-ch-grabe-ch

(dim.) *p* And the mome raths out-grabe, out-grabe, out-ch-grabe-ch

23 *w* *mp* *P*

Bum, bah, bum, bah, bum, bah, bum, bah, bah, bah, bah, bah, bah, bah, bah, bah,

Bum, bah, bum, bah, bum, bah, bah, bah, bah, bah, bah, bah, bah, bah, bah, bah,

Bum, bah, bum, bah, bum, bah, bum, bah, bah; Bum, bum, bum, bum

Bum, bah, bum, bah, bum, bah, bum, bah, bah; Bum, bum, bum, bum,

27 *mf*

Bum, bum, bum; "Be - ware, be - ware, he - ware, be -

Bum, bum, bum; "Be - ware, be - ware, be - ware, be -

bah, bah, "Be - ware, be - ware, be - ware,

bah, bah, "Be - ware, he - ware, be - ware,

30

The musical score is written for four vocal parts (Soprano, Alto, Tenor, Bass) and piano accompaniment. The key signature is one sharp (F#), and the time signature is 4/4. The score is divided into four systems. Each system contains a vocal line and a piano accompaniment line. The vocal lines are written in treble and bass staves, while the piano accompaniment is written in grand staff (treble and bass staves). The lyrics are: 'ware, be-ware, be-ware the Jab-ber-wock, be-ware the'. The score includes dynamic markings such as *f* (forte) and *TR* (trill). The piano accompaniment features a steady rhythm with chords and single notes. The vocal parts have various melodic lines, including trills and slurs. The lyrics are written below the vocal staves.

ware, be-ware, be-ware the Jab-ber-wock, be-ware the

ware, be-ware, be-ware the Jab-ber-wock, be-ware the

be-ware, be-ware, be-ware the Jab-ber-wock, be-ware the

be-ware, be-ware, be-ware the Jab-ber-wock, be-ware the

34

The musical score is for a piece titled 'Jab-ber-wock, Jab-ber-wock, Jab-ber-wock, be-ware, my son!'. It is written for four parts: two vocal staves (Soprano and Alto) and two piano staves (Right and Left Hand). The key signature is one sharp (F#), and the time signature is 12/8. The score is divided into four measures. The first measure is marked *ff* (fortissimo) and features a triplet of eighth notes in each part. The second measure is marked *TR* (trill) and *mp* (mezzo-piano). The third measure is marked *mf* (mezzo-forte) and features a triplet of eighth notes. The fourth measure is marked *mf* and features a triplet of eighth notes. The lyrics are 'Jab-ber-wock, Jab-ber-wock, Jab-ber-wock, be-ware, my son!'.

ff *TR* *mp* *mf*

Jab-ber-wock, Jab-ber-wock, Jab-ber-wock, be-ware, my son!

ff *TR* *mp* *mf*

Jab-ber-wock, Jab-ber-wock, Jab-ber-wock, be-ware, my son!

ff *TR* *mp* *mf*

Jab-ber-wock, Jab-ber-wock, Jab-ber-wock, be-ware, my son, be-ware my

ff *TR* *mp* *mf*

Jab-ber-wock, Jab-ber-wock, Jab-ber-wock, be-ware, my son!

38 *p* *mp* *f*

The jaws that bi - te,

p *mf* *f* *mf*

The jaws that bi - te, the claws that

p *mf* *f* *mp*

son! The jaws that bi - te, the claws that

p *mf*

the claws that

42 *mf*

Be - ware the Jub - jub bird, and shun the

f

ca - tch! and shun the

f *mf*

ca - tch! Be - ware the Jub - jub bird, and shun the

f *mf*

ca - tch! Be - ware the Jub - jub bird, and shun the

45

fru - mi - ous Ban - der - snatch!" —

fru - mi - ous Ban - der - snatch!" —

fru - mi - ous Ban - der snatch!" — He took his vor - pal sword in hand;

fru - mi - ous Ban - der - snatch!" — He took his vor - pal sword in hand;

Long

49

Long time — the

time, — long time — the

Long time, — long time — the

Long time, — long time — the

54

man-xome foe he sought- by the Tum-tum tree, So res-ted he by the Tum-tum tree, And

58

a-while in thought. Bum, bah, bum, bah, bum.
 stood a-while in thought. Bum, bah, bum, bah, bum.
 And stood a-while in thought. Bum, bah, bum, bah, bum.
 stood a-while in thought. Bum, bah, bum, bah, bum.

61

p *f* *mp*

bah, bum, bah, bum, bah, bah, bah, bah, bum, bum, bum, bum, bah; And

bah, bum, bah, bum, bah, bah, bah, bah, bum, bum, bum, bum, bah; And

64

mp *mf* *mp* *mf*

And as in uf - fish thought he stood, and as in uf - fish thought he stood, and as in uf - fish thought he stood, and as in uf - fish thought he

as in uf - fish thought he stood, and as in uf - fish thought he

as in uf - fish thought he stood, and as in uf - fish thought he

66

as in uf-fish thought he stood, uf-fish thought he stood, The

as in uf-fish thought he stood, uf-fish thought he stood, The

stood, uf-fish thought he stood, uf-fish thought he stood, The

stood, uf-fish thought he stood, uf-fish thought he stood, The

69

Jab-ber-wock, the Jab-ber-wock, Jab-ber-wock, Jab-ber-wock, with

Jab-ber-wock, the Jab-ber-wock, Jab-ber-wock, Jab-ber-wock, with

Jab-ber-wock, the Jab-ber-wock, Jab-ber-wock, Jab-ber-wock, with

Jab-ber-wock, the Jab-ber-wock, Jab-ber-wock, Jab-ber-wock, with

73

eyes of flame, — flame, — flame, Came

eyes of flame, — flame, — flame, Came

eyes of flame, — flame, — flame,

eyes of flame, — flame, — flame,

76

whif - fling through the tul - gey wood, And bur - bled, bur - bled, bur - bled, as it

whif - fling through the tul - gey wood, And bur - bled, bur - bled, bur - bled as it

mf Came whif - fling through the tul - gey wood, And bur - bled, bur - bled, bur - bled as it

mf Came whif - fling through the tul - gey wood, And bur - bled, bur - bled, bur - bled as it

78

came! One, one, two, two, two, two!

came! One, one, one, one, two, two, two!

came! One, two, two, two, two, two!

came! One, two, two! One, one, one, one, two, two, two!

82

The musical score is for the song 'The Rose Tree'. It consists of five systems of staves. The first system has a vocal staff (treble clef) and a piano staff (treble clef). The second system has a vocal staff (treble clef) and a piano staff (treble clef). The third system has a vocal staff (treble clef) and a piano staff (bass clef). The fourth system has a vocal staff (treble clef) and a piano staff (bass clef). The fifth system has a vocal staff (treble clef) and a piano staff (bass clef). The vocal part is in G major (one sharp) and 4/4 time. The piano part is in G major and 4/4 time. The lyrics are: 'and through and through, and through and through, and one, one, one, and through and through, and through and through, and two, two, two! One, two! and through, and through, and and through, and through, and'. The dynamics are: *mp*, *f*, *mf*, *mp*, *f*, *mf*, *mp*, *mf*, *mp*, *mf*.

and through and through, and through and through, and

one, one, one, and through and through, and through and through, and

two, two, two! One, two! and through, and through, and

and through, and through, and

84

mp *mf*

through and through, and through and through, and through, and through, and

mp *mf*

through and through, and through and through, and through, and through, and

mp

through, and through, and through and through, and through and through, and

mp

through, and through, and through and through, and through and through, and

86

mp

through, and through, and through The vor - pal blade went

mp

through, and through, and through The vor - pal blade went

mp

through and through, and through and through, and through The vor - pal blade went

mp

through and through, and through and through, and through The vor - pal blade went

89

snick-er-snack, snick-er-snack, snick-er-snack, snick-er-snack, snick-er-

snick-er-snack, snick-er-snack, snick-er-snack, snick-er-snack, snick-er-

snick-er-snack, snick-er-snack, snick-er-snack, snick-er-snack, snick-er-

snick-er-snack, snick-er-snack, snick-er-snack, snick-er-snack, snick-er-

92

snack! He left it dead, and with its head He

snack! He left it dead, and with its head He

snick-er-snack! He left it dead, and with its head

snick-er-snack! He left it dead, and with its head

97

went ga-lum-phing, he went ga-lum-phing, he went ga-lum-phing back,
 went ga-lum-phing, he went ga-lum-phing, he went ga-lum-phing back,
 He went, he went, he went, he
 He went, he went, he went, he

99

he went, he went, he went, ga-
 he went, he went, he went, ga-
 went ga-lum-phing, he went ga-lum-phing, he went ga-lum-phing back,
 went ga-lum-phing, he went ga-lum-phing, he went ga-lum-phing back,

[illegible]

103

The musical score is for a piece titled "The Little Boat" (No. 103). It is written for voice and piano. The key signature is one sharp (F#), and the time signature is 4/4. The score is divided into four systems. The first three systems each have a vocal line (treble and bass staves) and a piano accompaniment line (bass staff). The vocal lines are for a male voice (treble) and a female voice (bass). The piano accompaniment is for the left hand. The lyrics are: "lum-phing, ga-lum-phing, ga-lum-phing, he went ga-lum-phing, he went ga-lum-phing". The piano part features a simple melody in the right hand and a bass line in the left hand. The tempo is marked "Allegretto".

lum-phing, ga-lum-phing, ga-lum-phing, he went ga-lum-phing, he went ga-lum-phing

ga-lum-phing, ga-lum-phing, he went ga-lum-phing, he went ga-lum-phing

ga-lum-phing, he went ga-lum-phing, he went ga-lum-phing

lum-phing, ga-lum-phing, ga-lum-phing, he went ga-lum-phing, he went ga-lum-phing

105

back. — Bum, bum, bum, bum, bah, bah, bah; Bum, bah, bum, bah, bum, bah

back. — Bum, bum, bum, bum, bah, bah, bah; Bum, bah, bum, bah, bum, bah.

back. — bah, bah, bah, bah, bum, bum, bum. Bum, bah, bum, bah, bum, bah.

back. — bah, bah, bah, bah, bum, bum, bum. Bum, bah, bum, bah, bum, bah,

109

bum, bah, bum, bah, bum, bah, bum, "And hast thou slain — the Jab-ber-wock, the

bum, bah, bum, bah, bum, bah, bum, "And hast thou slain — the Jab-ber-wock, the

bum, bah, bum, bah, bum, bah, bum, "And hast thou slain — the Jab-ber-wock, the

bum, bah, bum, bah, bum, bah, bum, "And hast thou slain — the Jab-ber-wock, the

112

Jab-ber-wock, Jab-ber-wock, Jab-ber-wock? Come to my arms, my beam-ish _

Jab-ber-wock, Jab-ber-wock, Jab-ber-wock? Come to my arms, my beam-ish _

Jab-ber-wock, Jab-ber-wock, Jab-ber-wock? Come to my arms, my beam-ish _

Jab-ber-wock, Jab-ber-wock, Jab-ber-wock? Come to my arms, my beam-ish _

115

boy! _ O frab-jous day! Cal-looh! Cal-lay! Cal-looh! Cal-lay!" He

boy! _ O frab-jous day! Cal-looh! Cal-lay! Cal-looh! Cal-lay!" He

boy! _ O frab-jous day, o frab-jous day! Cal-looh! Cal-lay! Cal-looh! Cal-lay!" He

boy! _ O frab-jous day, o frab-jous day! Cal-looh, Cal-lay! Cal-looh, Cal-lay!" He

118

chor-tled in his joy, he chor-tled in his joy. Bum, bah, bum, bah, bum,

chor-tled in his joy, he chor-tled in his joy. Bum, bah, bum, bah, bum,

chor-tled in his joy, he chor-tled in his joy. Bum, bah, bum, bah, bum,

chor-tled in his joy, he chor-tled in his joy. Bum, bah, bum, bah, bum,

122

mp *f* *mf*
bah, bum, bah, bum, bah; bah, bah, bah, bah, bum, bah, bah; 'Twas

mp *f* *mf*
bah, bum, bah, bum, bah; bah, bah, bah, bah, bum, bah, bah; 'Twas

mp *f* *mf*
bah, bum, bah, bum, bah; Bum, bum, bum, bum, bah, bum, bum. 'Twas

mp *f* *mf*
bah, bum, bah, bum, bah; Bum, bum, bum, bum, bum, bah, bum, bum, 'Twas

126 *f*

bril - lig, bril - lig, bril - lig, bril - lig, and the sli - thy...

bril - lig, bril - lig, bril - lig, bril - lig, and the sli - thy...

bril - lig, bril - lig, bril - lig, bril - lig, and the sli - thy,

bril - lig, bril - lig, bril - lig, bril - lig, and the sli - thy...

129 *mf* *cresc.*

toves Did gyre and gim - ble, gyre and gim - ble, in the

sli - thy toves Did gyre and gim - ble in the

sli - thy toves Did gyre and gim - ble in the

toves Did gyre and gim - ble, gyre and gim - ble, gyre and gim - ble in the

132 *f*

wabe; And the mome raths out - grabe, out - grabe

wabe; And the mome raths out - grabe, out - grabe,

wabe; And the mome raths out - grabe, out - grabe,

wabe; And the mome raths out - grabe, out - grabe,

135 *cresc. al fine*

out - grabe, out - grabe, out - ch - grabe - ch

out - grabe, out - grabe, out - ch - grabe - ch

out - grabe, out - grabe, out - ch - grabe - ch

out - grabe, out - grabe, out - ch - grabe - ch

The Jabberwocky

'Twas brillig, and the slithy toves
Did gyre and gimble in the wabe;
All mimsy were the borogoves,
And the mome raths outgrabe.

"Beware the Jabberwock, my son!
The jaws that bite, the claws that catch!
Beware the Jubjub bird, and shun
The frumious Bandersnatch!"

He took his vorpal sword in hand:
Long time the manxome foe he sought -
So rested he by the Tumtum tree,
And stood awhile in thought.

And as in uffish thought he stood,
The Jabberwock, with eyes of flame,
Came whiffling through the tulgey wood,
And burbled as it came!

One, two! One, two! and through and through
The vorpal blade went snicker-snack!
He left it dead, and with its head
He went galumphing back.

"And hast thou slain the Jabberwock?
Come to my arms, my beamish boy!
O frabjous day! Callooh! Callay!"
He chortled in his joy.

'Twas brillig, and the slithy toves
Did gyre and gimble in the wabe;
All mimsy were the borogoves,
And the mome raths outgrabe.

Lewis Carroll (1832–1898)

Judith Shatin (b. 1949)

Called "marvelously inventive" by the Washington Post and "exuberant and captivating" by the San Francisco Chronicle, Judith Shatin's music reflects her adventures as a timbral explorer. Her inspirations range from myth and poetry to the calls of the animals around us and the sounding universe beyond. Her music is internationally performed and has been featured at festivals including the Aspen, BAM Next Wave, Grand Teton, Havana in Spring, Moscow Autumn, Seal Bay, Ukraine and West Cork. Orchestras that have performed her music include the Denver, Houston, Illinois, Knoxville, Minnesota, National and Richmond Symphonies. Shatin's music can be heard on the Centaur, Neuma, New World and Sonora labels. It has been commissioned by groups including the Ash Lawn Opera, Barlow Foundation, Core Ensemble, Garth Newel Chamber Players, Kronos Quartet, Music-at-LaGesse Foundation, National Symphony, newEar, Hexagon Ensemble, Virginia Chamber Orchestra and Wintergreen Performing Arts, the last through Americans for the Arts.

Educated at Douglass College (AB), The Juilliard School (MM) and Princeton University (PhD), Judith Shatin is currently William R. Kenan, Jr. Professor and Director of the Virginia Center for Computer Music, which she founded at the University of Virginia. Additional studies included two summers as a Crofts Composition Fellow at Tanglewood, as well as studies at the Aspen Music Festival. Now an advocate for her fellow composers, she has served on the boards of the American Composers Alliance, the League/ISCM, and the International Alliance for Women in Music (IAWM). She also served as President of American Women Composers, Inc. (1989-93).

Shatin has been honored with four National Endowment for the Arts Fellowships, as well as awards from the American Music Center, Meet the Composer, the New Jersey State Arts Council and the Virginia Commission for the Arts. A two-year retrospective of her music, and the commission for her folk oratorio, COAL, was sponsored by the Lila Wallace-Readers Digest Arts Partners Program. She has held residencies at Bellagio (Italy), Brahmshaus (Germany), La Cité des Arts (France), Mishkan Amnanim (Israel) and in the US at MacDowell, the Virginia Center for the Creative Arts, and Yaddo. Shatin's music is also published by Wendigo Music which is distributed by MMB Music Inc.; and by Arsis Press, C.F. Peters, Colla Voce and Hal Leonard. For additional information, visit the composer's Web site. <www.judithshatin.com>

ECSPUBLISHING COMMITTED TO THE
COMPOSER'S CRAFT



TTB
keyboard
duration: 5:10

Robert J. Ward
CHORAL SERIES

In Exitu Israel

When Israel Departed Egypt
Psalm 114

Giovanni Battista Grazioli

edited by
Martin Banner



SANTA BARBARA MUSIC PUBLISHING, INC.
Post Office Box 41003, Santa Barbara, CA 93140
WEBSITE: www.sbmp.com

Editor's notes

Giovanni Battista Grazioli (1746-1820) was born in Lake Garda, Italy, moving early on to Venice, where he studied with Ferdinando Bertoni, organist at the Basilica of St. Mark. Eventually, Grazioli was promoted to the post of first organist at the Basilica, a position he held until 1789. In addition to acting as organist, Grazioli composed numerous sacred works for chorus and orchestra, as well as several works for keyboard.

In Exitu Israel was composed by Grazioli for three part men's chorus and two oboes, two horns in G, two violins, viola, cello and bass.

This edition is based upon an orchestral score and set of instrumental parts preserved in the music collection of the Church of Santa Maria della Fava in Venice, Italy, manuscript number I-Vsmc 403.

In preparing this performing edition, text, where shown only in one voice, was written out for all vocal parts, with slurs added where two or more notes appeared for a single syllable of text; tenor parts, notated in tenor clef, were rewritten in treble clef; the keyboard reduction is based upon the original orchestration. All editorial markings are noted in parentheses.

Martin Banner

About the editor

Martin Banner has established himself in the choral world as a respected editor and clinician. He received his bachelor of music degree in Music Education from the Crane School of Music in Potsdam, New York, and earned the master of music degree in Choral Conducting from Temple University. As a clinician, he has presented numerous workshops, conducted choral reading sessions and participated in panel discussions at annual conferences of ACDA, the New York State School Music Association and the Music Publishers Association.

As an editor, Mr. Banner has had over 100 modern performing editions of choral works published, with an emphasis on sacred Latin compositions of the 18th and early 19th Centuries for combined chorus and orchestra. Most of these modern performing editions have been prepared from autograph manuscripts located in national libraries and monasteries, that Mr. Banner has examined during research trips to Vienna, Salzburg, Melk, Munich, Bologna, Venice and Lucca. All of these editions are available, in addition to the choral score, with orchestral score and instrumental parts.

Listen to a recording at www.sbmp.com

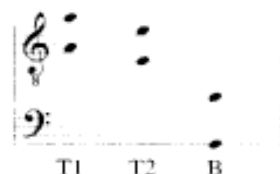
Performed by the Ohio State University Men's Glee Club, Robert Ward, conductor
752-2

The text: Psalm 114

Under the listing for this piece at sbmp.com, a printable PDF Latin/English translation is available. The English translation alone follows:

When Israel went out from Egypt, the house of Jacob from a barbarous people, Judea made his sanctuary, Israel his dominion. The sea saw and fled, Jordan was turned back. The mountains skipped like rams and the hills like lambs. What ailed you, sea, that you did flee, and you, Jordan, that you were turned back? You mountains, that you skipped like rams, and you hills, like lambs. In the presence of the Lord the earth was moved, in the presence of the God of Jacob. Who turned the rock into pools of water, and the stony hill into fountains of water. Not to us, Lord, not to us, but to your name give glory. For your mercy, and for the sake of your truth, lest the gentiles say, where is their God? But our God is in heaven, he has done all things. The idols of the gentiles are silver and gold, the work of men's hands. They have mouths and do not speak, they have eyes and do not see. They have ears and do not hear, they have noses and do not smell. They have hands and do not feel, they have feet and do not walk, neither do they cry out from their throat. Let them that make them become like them and trust in them. The house of Israel has hoped in the Lord, he is their helper and protector. The house of Aaron has hoped in the Lord, he is their helper and protector. The Lord has been mindful of us and has blessed us. He has blessed the house of Israel, he has blessed the house of Aaron. He has blessed all that fear the Lord, both small and great. May the Lord add blessings upon you, upon you and your children. Blessed be you of the Lord, who made heaven and earth. The heaven of heaven is the Lord's, but he has given the earth to the children of men. Lord, the dead will not praise you, nor any of them that go down to hell. But we that live bless the Lord for now and forever. Glory to the Father, the Son and the Holy Spirit. As it was in the beginning, and now and always, and for generations of generations, Amen.

Range



Optional instrumental ensemble

2 oboes, 2 horns in G, 2 violins, viola, cello and bass. Conductor's score and instrumental parts are available directly from the publisher.

Conductor: SBMP 752.1; Inst. parts: SBMP 752.2

In Exitu Israel

Giovanni Battista Grazioli
Edited by Martin Banner

Allegro (*f*)

Tenor 1 In ex - i - tu I - sra-el de Ae - gy - pto, do-mus

Tenor 2 In ex - i - tu I - sra-el de Ae - gy - pto, do-mus

Bass In ex - i - tu I - sra-el de Ae - gy - pto,

Allegro (*f*)

Keyboard

Jacob de po-pu-lo bar-ba-ro, San-cti - fi - ca - ti - o

Jacob de po-pu-lo bar-ba-ro,

fa - cta est Ju - de - a san-cti - fi -

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e - jus I - sra-el po - te - stas e - jus, po - te - stas e - jus.
 I - sra-el po - te - stas e - jus, po - te - stas e - jus.
 ca - ti-o e - jus. po - te - stas e - jus. Ma-re

13
 Jor - da - nis con-ver-sus est re - tror - sum.
 Jor - da - nis con-ver-sus est re - tror - sum.
 vi - dit et fu - git, con - ver-sus est re - tror - sum.

17

Mon - tes ex - ul - ta - ve - runt ut a - ri - e - tes, et col - les si - cut a - gni

Mon - tes ex - ul - ta - ve - runt ut a - ri - e - tes.

Mon - tes ex - ul - ta - ve - runt ut a - ri - e - tes, et col - les si - cut

22

o - vi - um, Quid est ti - bi ma - re quod fu - gi - sti et tu Jor -

Quid est ti - bi ma - re quod fu - gi - sti et tu Jor -

a - gni o - vi - um, quod fu - gi - sti et tu Jor -

28

da - nis, qui - a con - ver - sus es re - tror - sum? Mon - tes ex - ul -

da - nis, qui - a con - ver - sus es re - tror - sum? Mon - tes ex - ul -

da - nis, qui - a con - ver - sus es re - tror - sum? Mon - tes ex - ul -

ta - stis si - cut a - ri - e - tes,

ta - stis si - cut a - ri - e - tes, et col - les si - cut a - gni o - vi - um,

ta - stis si - cut a - ri - e - tes, et col - les si - cut a - gni o - vi -

33

A fa - ci - e Do - mi - ni mo - ta est ter - ra, a fa - ci - e De - i

A fa - ci - e Do - mi - ni mo - ta est ter - ra, a fa - ci - e De - i

um. A fa - ci - e De - i

Ja - cob. Qui con - ver - tit pe - tram in sta - gna a - qua - rum, et

Ja - cob. Qui con - ver - tit pe - tram in sta - gna a - qua - rum, et

Ja - cob. Qui con - ver - tit pe - tram in sta - gna a - qua - rum, et

47

ru - pem in fon - tes, in fon - tes a - qua - rum. Non no - bis

ru - pem in fon - tes, in fon - tes a - qua - rum. Non no - bis

ru - pem in fon - tes, in fon - tes a - qua - rum. Non no - bis

Do - mi - ne, non no - bis, sed no - mi - ni

Do - mi - ne, non no - bis, sed no - mi - ni

Do - mi - ne, non no - bis, sed no - mi - ni

55

tu - o da glo - ri - am. Su - per mi - se - ri-
tu - o da glo - ri - am. Su - per, su - per mi - se - ri-

Ne-
cor - di - a tu - a et ve - ri - ta - te tu - a. Ne-
cor - di - a tu - a et ve - ri - ta - te tu - a.

60

quan-do di-cant gen-tes, u-bi est De-us e - o-

quan-do di-cant gen-tes, u-bi est, u-bi est?

U-bi est, u-bi est De - us e - o-

66

rum? De - us a - u-tem no - ster in cae - lo.

De - us a - u-tem no - ster in cae - lo.

rum? Om - ni - a quae - cum - que

71

Si - mul - a - cra gen - ti - um

Quae - cum - que vo - lu - it fe - cit. Si - mul - a - cra gen - ti - um

vo - lu - it fe - cit ar - gen - tum et...

75

o - pe - ra ma - nu - um ho - mi - num et non lo - quen - tur,

o - pe - ra ma - nu - um ho - mi - num et non lo - quen - tur,

a - u - rum, Os ha - bent, o - cu - los

81

et non vi - de - bunt, et non au - di - ent, et non o - do -
 et non vi - de - bunt, et non au - di - ent, et non o - do -
 ha - bent, au - res ha - bent, na - res ha - bent,

ra - bunt, et non pal - pa - bunt, et non am - bu -
 ra - bunt, et non pal - pa - bunt, et non am - bu -
 ma - nus ha - bent, pe - des ha - bent,

87

la-bunt, non cla - ma-bunt in gut - tu-re su-

la-bunt, non cla - ma-bunt in gut - tu-re su-

non cla - ma-bunt, non cla - ma-bunt in gut - tu-re su-

92

o. Si - mi-les il - lis fi - ant qui fa - ci - unt e - a.

o. Si - mi-les il - lis fi - ant qui fa - ci - unt e - a.

o. Si - mi-les il - lis fi - ant qui fa - ci - unt e - a. Et

98

Do - mus I - sra-el spe - ra - vit in
Do - mus I - sra-el spe - ra - vit in
om - nes qui con - fi - dunt in e - is,

102

Do - mi - no, ad - ju - tor e - o - rum et pro - te - ctor e - o - rum
Do - mi - no, et pro - te - ctor e - o - rum
ad - ju - tor e - o - rum et pro - te - ctor e - o - rum

106

est. Do - mus A - a - ron spe - ra - vit in Do - mi - no,

est. Do - mus A - a - ron spe - ra - vit in Do - mi - no, ad-

est. Ad-

111

et pro - te - ctor e - o - rum est. Qui ti - ment

ju - tor e - o - rum et pro - te - ctor e - o - rum est. Qui ti - ment

ju - tor e - o - rum et pro - te - ctor e - o - rum est.

116

Do-mi-num spe-ra - ve - runt in Do-mi-no,

Do-mi-num spe-ra - ve - runt in Do-mi-no, ad - ju - tor e-

Ad - ju - tor e-

120

et pro - te - ctor e - o-rum est. Do - mi - nus

o - rum et pro - te - ctor e - o-rum est. Do - mi - nus

o - rum et pro - te - ctor e - o-rum est. Do - mi - nus

me - mor fu - it no - stri, et be - ne - di - xit no -

me - mor fu - it no - stri, et be - ne - di - xit no -

me - mor fu - it no - stri, et be - ne - di - xit no -

The piano accompaniment consists of a treble and bass staff. The treble staff features a melody of eighth and sixteenth notes, while the bass staff provides a steady eighth-note accompaniment.

126

bis. Be - ne - di - xit do - mu - i

bis. Be - ne - di - xit do - mu - i I - sra - el. Be - ne - di - xit do - mu - i

bis. Be - ne - di - xit do - mu - i I - sra - el.

The piano accompaniment continues with a treble and bass staff. The treble staff has a more active melody with many beamed sixteenth notes, while the bass staff maintains a consistent eighth-note pattern.

130

A - a - ron. Be - ne - di - xit om - ni - bus qui ti - ment Do - mi - num, pu -

A - a - ron. Be - ne - di - xit om - ni - bus qui ti - ment Do - mi - num, pu -

Be - ne - di - xit om - ni - bus qui ti - ment Do - mi - num, pu -

136

sil - lis cum ma - jo - ri - bus. A - di - ci - at

sil - lis cum ma - jo - ri - bus. A - di - ci - at

sil - lis cum ma - jo - ri - bus. A - di - ci - at

Do-mi-nus su-per vos, su-per vos, et su-per fi-li-os ve-stros. Be-ne-

143

di-cti vos a Do-mi-no, Cae-lum cae-li

di-cti vos a Do-mi-no, Cae-lum, cae-lum cae-li

Qui fe-cit cae-lum et ter-ram.

Do - mi-no, ter - ram au - tem de - dit fi - li - is ho - mi-

Do - mi-no, ter - ram au - tem de - dit fi - li - is ho - mi-

ter - ram au - tem de - dit fi - li - is ho - mi-

150

num. Non mor - tu - i lau - da - bunt te Do - mi-ne, ne - que

num. Non mor - tu - i lau - da - bunt te Do - mi-ne, ne - que

num. Non mor - tu - i lau - da - bunt te Do - mi-ne, ne - que

157

om - nes qui de - scen - dunt in in - fer - num. Sed nos qui

om - nes qui de - scen - dunt in in - fer - num. Sed nos qui

om - nes qui de - scen - dunt in in - fer - num. Sed nos qui

161

vi - vi-mus be - ne - di - ci - mus Do - mi-no, ex hoc nunc, ex hoc

vi - vi-mus be - ne - di - ci - mus Do - mi-no, ex hoc

vi - vi-mus be - ne - di - ci - mus Do - mi-no, ex hoc

166

nunc et us - que in sae - cu - lum, Glo - ri - a

nunc et us - que in sae - cu - lum, Glo - ri - a

nunc et us - que in sae - cu - lum, Glo - ri - a

170

Pa - tri, et Fi - li - o, et Spi - ri - tu - i San -

Pa - tri, et Fi - li - o, et Spi - ri - tu - i San -

Pa - tri, et Fi - li - o, et Spi - ri - tu - i San -

174

cto. Si - cut e - rat in prin-

cto. Si - cut e - rat in prin-

cto. Si - cut e - rat in prin-

178

ci - pi-o, et nunc et sem - per, et in sae - cu - la sae - cu-

ci - pi-o, et nunc et sem - per, et in sae - cu - la sae - cu-

ci - pi-o, et nunc et sem - per, et in sae - cu - la sae - cu-

182

lo - rum. A-men, a - - -

lo - rum. A-men, a - - -

lo - rum. A-men, a - - -

The first system of music contains measures 182 through 185. It features three vocal staves (Soprano, Alto, and Bass) and a piano accompaniment. The key signature has one sharp (F#). The vocal parts sing the lyrics 'lo - rum. A-men, a' with long horizontal lines indicating sustained notes. The piano accompaniment consists of chords in the right hand and a moving bass line in the left hand.

- men, a - men, a - men.

- men, a - men, a - men.

- men, a - men, a - men.

The second system of music contains measures 186 through 189. It continues the vocal and piano parts from the first system. The vocal parts sing the lyrics '- men, a - men, a - men.' with long horizontal lines. The piano accompaniment continues with chords and a moving bass line.

Jubilate Deo!

By Laura Farnell

Available for SATB and TTB



Jubilate Deo!

Music by
LAURA FARNELL

[illegible]

The image displays a musical score for the 'Amen' section of 'The Lord of the Rings: The Two Towers'. It features a vocal line and a piano accompaniment. The vocal line is written for a single voice (Unis.) and includes the lyrics 'Al - le - lu - ia! Al - le - lu - ia, Al - le - lu - ia, A - men!'. The piano accompaniment consists of two staves, treble and bass clef. The tempo is marked 'Allegro (♩ = 120-132)'. The key signature is one sharp (F#), and the time signature is 2/4. The score includes various musical notations such as triplets, dynamics (f, mf), and repeat signs.

Unis. *f* 3 Unis. 3

Al - le - lu - ia! Al - le - lu - ia, Al - le - lu - ia, A - men! —

f 3 3 3

Allegro (♩ = 120-132)

3 3

mf

DO NOT
PHOTOCOPY 

126

Ju - bi - la - te De - o! Ju - bi - la - te De - o!

Sing a song of glad - ness, joy - ful mu - sic raise! ____

Sing a song of glad - ness, joy - ful mu - sic raise! ____

Sing a song of glad - ness, joy - ful mu - sic raise! ____

128

geth - er for joy. Let ev - 'ry tongue — from ev - 'ry na - tion

cresc. poco a poco

32

join in sing - ing with all cre - a - tion, lift - ing up a

35

joy - ous song of praise!

38

41 *mf*

Ju - bi - la - te De - o! Ju - bi - la - te De - o!

41

Sing a song of glad - ness, joy - ful mu - sic raise! ____

45

49

Ju - bi - la - te De - o! Ju - bi - la - te De - o!

49

53

Unis.

Sing an al - le - lu - ia, sing a song of praise!

57

Unis. *dim.*

Sing an al - le - lu - ia, sing a song of

dim.

61 Moderato (♩ = ca. 108)

praise!

Moderato (♩ = ca. 108)

pp hushed and legato

61

65

p

Oh, sun and moon and shin - ing

p

Unis. *p*

Ju - bi - la - te De - o!

mp

stars of night, crea - tures of the

mp

Unis. *mp cresc.*

Ju - bi - la - te!

sea and all the birds in flight,

cresc.

64

67

70

* Either or both notes may be used.

73

mf *mp*

Sound - ing from the high - est heav - ens, ech - oing from the

mf *mp*

73

cresc.

deep - est o - ceans, let all cre - a - tion join as

cresc.

cresc.

76

mf *Unis. cresc.*

one in song, as one in song!

mf *cresc.*

mf *cresc.*

79

80...

83 Allegro (♩ = 120-132)

f Ju - bi - la - te De - o! Ju - bi - la - te De - o!

f

Allegro (♩ = 120-132)

83

Sing a song of glad - ness, joy - ful mu - sic raise! —

87

f Ju - bi - la - te De - o! Ju - bi - la - te De - o!

91

8

Unis.

Sing an al - le - lu - ia, sing a song of praise!

95

99

sub. *p* *mp*

Al - le - lu - ia! Al - le - lu - ia!

sub. *p* *mp*

sub. *p* *mp*

99

103

mf cresc. *f rit.* *cresc.*

Lift - ing up our song of glad - ness! Ju - bi - la - te!

Praise the name of God for - ev - er!

mf cresc. *f rit.* *cresc.*

mf cresc. *f rit.* *cresc.*

103

8^{vb}-----

Unis. Unis. *ff a tempo*

Ju - bi - la - te De - o!

ff a tempo

106

(8^{va})

112 *mf cresc.* *rit.*

Al - le - lu, Al - le - lu, Al - le - lu - ia! Al - le - lu, Al - le - lu,

mf cresc. *rit.*

112

(8^{va})

ff

Al - le - lu - ia! A - men!

ff

opt.

115

(8^{va})

Recorded by CROSBY, STILLS & NASH

Find the Cost of Freedom

Words and Music by
STEPHEN STILLS

Edited by
NICK PAGE

POP **CHORAL** **SERIES**

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Recorded by CROSBY, STILLS & NASH

Find the Cost of Freedom

For TTB a cappella

Stephen Stills wrote this Crosby, Stills & Nash song after visiting a Civil War battle site.
After 9/11 this is the song Jay Leno requested to be the first song sung on *The Tonight Show*
as a way of honoring those who died in the attacks.

Performance Time: Approx. 3:15

Edited by
NICK PAGE

Words and Music by
STEPHEN STILLS

Slow and Free (♩ = 75)

mp

Tenor I
Day - light a - gain, fol - low - in' me to

mp

Tenor II
Day - light a - gain, fol - low - in' me to

mp

Baritone
Day - light a - gain, fol - low - in' me to

Pianos
(for rehearsal only)

Slow and Free (♩ = 75)

mp

4
hed. I think a - bout a hun - dred years a - go,

hed. I think a - bout a hun - dred years a - go,

hed. I think a - bout a hun - dred years a - go,

hed. I think a - bout a hun - dred years a - go,

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DO NOT
PHOTOCOPY



7 9

how my fa - thers bled. I think I see a

how my fa - thers bled. I think I see a

how my fa - thers bled. I think I see a

9

10

val - ley cov - ered with bones in blue;

val - ley cov - ered with bones in blue;

val - ley cov - ered with bones in blue;

13 *mf*

mf all the brave sol - diers that can - not get old - er been

mf all the brave sol - diers that can - not get old - er been

mf all the brave sol - diers that can - not get old - er been

mf

FIND THE COST OF FREEDOM - TTB

15 *mp* ask - in' af - ter you. *mf* 17 Hear the past a- call -

ask - in' af - ter you. *mf* Hear the past a- call -

ask - in' af - ter you. *mf* 17 Hear the past a- call -

18 *f* ing, from Ar - ma - ged - don's side. When

ing, from Ar - ma - ged - don's side. When *f*

ing, from Ar - ma - ged - don's side. When *f*

21 ev - 'ry - one's talk - ing and no one is list - 'ning.

ev - 'ry - one's talk - ing and no one is list - 'ning.

ev - 'ry - one's talk - ing and no one is list - 'ning.

6

23 *mf* 25 *mp*

how can we de - cide? Find the cost of

mf *mp*

how can we de - cide? Find the cost of

mf *mp*

how can we de - cide? (Do we) Find the cost of

mf 25 *mp*

26

free - dom bur - ied in the ground.

free - dom bur - ied in the ground.

free - dom bur - ied in the ground.

29

Moth - er earth will swal - low you, lay your bod - y

Moth - er earth will swal - low you, lay your bod - y

Moth - er earth will swal - low you, lay your bod - y

FIND THE COST OF FREEDOM - TTB

32 *mf*

down. Find the cost of free - dom

down. Find the cost of free - dom

down. (Do we) Find the cost of free - dom

33 *mf*

35

bur - ied in the ground. Moth - er earth will

bur - ied in the ground. Moth - er earth will

bur - ied in the ground. Moth - er earth will

*Repeat a few times, changing dynamics, tempo, etc.,
bringing in the audience on the Bass part if possible.*

38

swal - low you, lay your bod - y down.

swal - low you, lay your bod - y down.

swal - low you, lay your bod - y down. (Do we)

Last time, end on word "down."

Last time

FIND THE COST OF FREEDOM - TTB

8.3 – Appendix C – *Quick Reference Manual*

1. Determine Session Parameters (number of songs, number of participants, etc.)
2. Contact Publishers
3. Determine proper equipment available
4. Design the Survey
5. Determine technical operator
6. Set up venue for session
7. Execute Reading Sessions
8. Analyze the results